From Those Wonderful Folks Who Gave You Pearl Harbor

Front-line Dispatches from the Advertising War

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ects. Ten thousand here on a project, twenty thousand a year there. Two guys and a girl—no overhead, no production headaches. They do special projects because nobody will trust them with a full account. When Ron and I were at Bates we made a lot of money for ourselves farming out our talent on special projects. It was written in my contract that I could do freelance work. It was at Bates where I learned that I never wanted to do political advertising.

I had a special project to do a campaign for a Philadelphia politician named Arlen Spector. "When do I get to see Arlen Spector?" I asked. "You don't." Spector was a district attorney in Philadelphia, running for mayor. He wanted New York advertising but he had placed through a Philadelphia agency. I complained about not being able to see Arlen Spector. "Are you crazy?" his people said. "Nobody gets to meet Arlen Spector. We can't even see him." "All right," I said, "what's Arlen Spector for?" "Arlen Spector is for getting elected." "All right," I said, "what's Arlen Spector against?" "Arlen Spector is against losing." I did the campaign, but Arlen Spector lost.

Everybody is doing freelance. My people are doing it. I walked into an art director's office the other day and saw something for Schaefer Beer. I said to myself, son of a gun, I didn't realize we got the account. I was all set to have a drink on it until I realized the guy was doing something for Schaefer on a freelance basis.

I've been very lucky in this business. My first job was my best job. Daniel & Charles was great and is great. It was crazy, sheer lunacy but it was fun. Working for Shep at Delehanty was fun, too, although sometimes people thought we were going to kill each other. I really began